

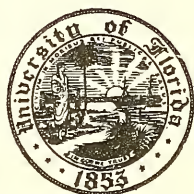
Longfellow's 'Golden Legend'
and
Goethe's 'Faust'

BY CARL HAMMER, JR.

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LOUISIANA STATE UNIVERSITY PRESS

Baton Rouge

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Printing Office
LOUISIANA STATE UNIVERSITY
Baton Rouge, La.
1 9 5 2

LONGFELLOW'S GOLDEN LEGEND AND GOETHE'S FAUST

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The obvious literary descent of The Golden Legend from Hartmann's Middle High German epic Der arme Heinrich was confirmed by Longfellow.¹ No direct acknowledgment is made for Faust, which figures pre-eminently among sources exhaustively listed by Friedrich Münzner,² Paul Morin,³ and others, but an affinity was noted as early as 1853.⁴ Yet the relationship, generally assumed and partially indicated (the most incisive comparisons being those of Thomas Moody Campbell⁵ and James Taft Hatfield⁶), still awaits definitive treatment.

The present study seeks to determine the extent of Faustian elements in Longfellow's The Golden Legend, whether patent borrowings or features suggesting spiritual kinship with Goethe's Lebenswerk. Essential facts of previous investigations are included for completeness and re-examination, being supplemented by whatever new data seems pertinent. Divergencies between Longfellow and Hartmann need little emphasis here; they have been conclusively set forth by Alexander Baumgartner,⁷ Campbell, John T. Krumpelmann,⁸ et al. The researches of Orie W. Long,⁹ Hatfield, and Lawrance R. Thompson¹⁰ make readily available the fascinating story of Longfellow's interest in Germany and its literature (particularly Goethe), a theme not sufficiently evident from the Life, by the poet's brother Samuel.

Only passing allusion can be made to the determinative importance of Goethe for Longfellow--not in the usual literary sense, but as a dominant force in the shaping of his life and poetry in that crucial period between the death of his first wife and his marriage to Frances Elizabeth Appleton,¹¹ then as an inspiration throughout his mature years. If Goethe "claimed a chief and ever-growing interest"¹² on Longfellow's part, the same is notably true of Faust. The youthful prose work Outre-Mer (1833) contains two references,¹³ while there are nine citations from, or allusions to, Faust in the Wilhelm Meister-like novel Hyperion,¹⁴ published in 1839--the very year to which The Golden Legend owes its conception. During his London visit of 1835, Longfellow became acquainted with the Carlyles and Abraham Hayward, an early translator of Faust.¹⁵ After a more thorough study of Goethe, undertaken the following year

in Heidelberg, he began in 1837 his phenomenally popular Harvard lectures on Faust, delivered annually until he retired from professional duties in 1854. The modernity of his comments and interpretations arouses the admiration of present-day scholars. His was the first Faust course offered in an American college.¹⁶

One of Longfellow's characterizations reads: "Truly a wonderful tragedy! Truly the work of a Titan!"¹⁷ and on May 27, 1851--at which time he was writing The Golden Legend--he made this diary notation upon finishing again his favorite First Part of Faust: "I am more than ever struck with the greatness of this poem."¹⁸ Faust impressed Longfellow as highly autobiographical, expressing the poet's aspirations and struggles, and ending in useful service such as Goethe himself realized. In that "masterpiece of German poetry, . . . a poem which probably will live longer and be more universally read and admired than any other of the age," he saw enacted the threefold life: ". . . the life and world of passion, . . . of ideal art, . . . and of practical activity."¹⁹ Let us bear this aperçu in mind as we examine his most ambitious dramatic effort in search of resemblances to Faust.

Although the writing of The Golden Legend (the second part of the trilogy Christus: A Mystery) took place in 1850-51, the thought of an Armer Heinrich play dates, as noted, from 1839. In that same diary entry (November 27) he quotes Faust apropos of The Life of Sir James Mackintosh.²⁰ On December 8 (1839) he wrote: "Read Faust and compared several translations. All the poetic ones are heartily poor. Hayward's prose one is incomparably the best . . ."²¹ His anthology The Poets and Poetry of Europe (1845) contains selections from Faust, one of them translated by Hayward.²² In his "Book of Suggestions" for 1847 he lists the plan for "A New England Faust. The old tradition of selling one's soul to the devil."²³ During all that period Longfellow was lecturing on Goethe's drama to Harvard students. Thus the dozen years between the first inspiration for The Golden Legend and its completion were the time of his liveliest occupation with Faust. Subsequent devotion to that work is especially evident from his personal interest in Bayard Taylor's translation (published in 1870-71)²⁴ and from his concluding mention of a galaxy of great men and their achievements in Morituri Salutamus (1875) with the lines:

Goethe at Weimar, toiling to the last,
Completed Faust when eighty years were past.²⁵

A comparison of the two works reveals that both are dramatic poems rather than dramas in the narrower sense. The

Golden Legend is, in spite of six main divisions, essentially a series of scenes, like Faust I, to which it roughly corresponds in length, but which of course is not part of a trilogy. Each play has a prologue and an epilogue (if we consider Faust's ascension as such), while an interlude, "The Nativity. A Miracle-Play," also finds counterparts, albeit not parallels.²⁶ Abundant metrical similarities cause Campbell to surmise that Longfellow, with his sure sense of rhythm, drew far-reaching inspiration from Goethe and thereby achieved varied and intricate versification, while avoiding slavish imitation. For instance, he used the iambic tetrameter extensively but treated it with great freedom, often letting it run over into the Knittelvers familiar to readers of Faust. Free rhythmic patterns occurring in both poems may be less indicative of indebtedness to Goethe.²⁷ Chief among traits in common is a cosmic character, along with "the constant element of diablerie."²⁸ Despite the avowed setting in the Hohenstaufen era, there are, as in Faust, more attributes of the later Middle Ages, as the anachronisms prove.²⁹ One of these we encounter at the outset.

The scene of the Prologue, the Strassburg Cathedral tower, not in existence at the time when the events of the play are supposed to take place, at once suggests Goethe's praise of the minster and its builder. On a stormy night Lucifer tries to tear the cross from the spire, aided by the "Powers of the Air." Compare Faust's "Geister in der Luft" (1118).³⁰ Even while the "Voices" are protesting that they cannot obey Lucifer's command because of "Saints and Guardian Angels" (who remind us of the heavenly host that interferes with the attempt by the devils to capture the soul of the deceased Faust, 11,676 ff.), the bells ring, causing him to shout:

Seize the loud, vociferous bells, and
Clashing, clanging, to the pavement
Hurl them from their windy tower!³¹

Later, in the scene "Refectory" (p. 242), he starts at the tolling of a chapel bell for midnight mass, like Mephisto, who tells Faust, as the latter complains of the vespel bell at the chapel where Philemon and Baucis worship:

Wer läugnet's! Jedem edlen Ohr
Kommt das Geklingel widrig vor.
Und das verfluchte Bim - Baum - Bimmel,
Umnebelnd heitern Abendhimmel. . . . (11261-64)

When the "Voices" reiterate their inability to oppose angels,

apostles, martyrs, Lucifer cries:

Baffled! baffled!
Inefficient,
Craven spirits! . . .

Mephistopheles yells to his retreating minions:

Die Kraft erlischt, dahin ist aller Muth!
.
O Fluch! O Schande solchen Tröpfen! (11724, 11735)

Lucifer continues:

. . . leave this labor
Unto Time, the great Destroyer!

At Faust's death, Mephisto remarks:

Der mir so kräftig widerstand,
Die Zeit wird Herr, der Greis hier liegt im Sand.
(11591 f.)

Although these passages from *Faust* belong to the concluding scenes, Longfellow's Prologue and Goethe's Prolog im Himmel are alike in that the forces of Evil engage in a foreboding preliminary skirmish with the Good. His initial struggle presages ultimate defeat for Lucifer, even as one divines that Mephistopheles will lose his wager with the Lord.

Lucifer's special quarry, Prince Henry of Hoheneck, lord of the Castle of Vautsberg on the Rhine (now "Rheinstein") is found, like Faust, sitting alone at midnight in a tower chamber, "ill and restless." While this scene is a generally recognized instance of borrowing,³² the monologue is less closely identifiable with Faust's soliloquy than with the Zueignung. The Prince, who cannot sleep because his "fervid brain calls up the vanished Past," exclaims:

Come back! ye friendships long departed.
.
They come, the shapes of joy and woe,
The airy crowds of long ago,
The dreams and fancies known of yore,
That have been, and shall be no more.
.
They make the dark and dreary hours

Open and blossom into flowers!
 I would not sleep! I love to be
 Again in their fair company. . . . 33

Compare Goethe:

Ihr naht euch wieder, schwankende Gestalten,
 Die früh sich einst dem trüben Blick gezeigt.

 Ihr drängt euch zu! nun gut, so mögt ihr walten,
 Wie ihr aus Dunst und Nebel um mich steigt;
 Mein Busen fühlt sich jugendlich erschüttert
 Vom Zauberhauch, der euren Zug umwittert.

Ihr bringt mit euch die Bilder froher Tage,
 Und manche liebe Schatten steigen auf;
 Gleich einer alten halbverklungenen Sage
 Kommt erste Lieb' und Freundschaft mit herauf; . . .
 (1-2, 5-12)

The apparition of the "friends whose lives are ended" is only a transitory one. Longfellow continues:

But ere my lips can bid them stay,
 They pass and vanish quite away!

And Goethe:

Zerstoben ist das freundliche Gedränge,
 Verklungen ach! der erste Widerklang. (19-20)

Our two poets employ identical imagery to express the contact with, and longing for, the realm of the departed. Longfellow's Prince muses:

A breath from that far-distant shore
 Comes freshening ever more and more,

 And touching the Aeolian strings,
 Faints with the burden that it brings! 34

Goethe says:

Und mich ergreift ein längst entwöhntes Sehnen
 Nach jenem stillen ernsten Geisterreich,
 Es schwebet nun in unbestimmten Tönen

Mein lispelnd Lied, der Äolsharfe gleich, . . .³⁵
(25-29)

Henry finds the thought of endless life oppressive; he desires "never-ending rest." Faust wishes the moonlight might look no more upon his wretchedness;³⁶ later he is willing to risk nothingness after death.³⁷

What Longfellow's Lucifer owes to Goethe's Mephistopheles becomes evident when the former, in the garb of a traveling physician, appears out of a flash of lightning, just as Faust's prospective "felon-comrade" emerges from the flame, dressed as a vagans scholasticus. Talk of knocking at the door recalls the second "Study" scene in Faust. Both devils display mock humility and reverence for the Deity. When the Prince says he did not hear the knock, Lucifer answers:

You heard the thunder;
It was loud enough to waken the dead.
And it is not a matter of special wonder
That, when God is walking overhead,
You should not hear my feeble tread.³⁸

Similarly, to Faust's admiring exclamations at the beautiful woman in the magic mirror, Mephisto replies:

Natürlich, wenn ein Gott sich erst sechs Tage plagt,
Und selbst am Ende bravo sagt,
Da muss es was Gescheidtes werden. (2441 ff.)

Each shows a fondness for puzzling answers. Lucifer, when asked about his wish or purpose, responds:

Nothing or everything, as it pleases
Your Highness. You behold in me
Only a traveling Physician;
One of the few who have a mission
To cure incurable diseases. . . .³⁹

Mephisto styles himself enigmatically as

Ein Theil von jener Kraft,
Die stest das Böse will und stets das Gute schafft.
(1335 f.)

and

. . . der Geist, der stets verneint! (1338)

Lucifer tells the Prince of having heard

Of your maladies physical and mental,

 And I hastened hither, though late in the night,
 To proffer my aid!⁴⁰

Faust's tempter, dressed as a "noble squire," explains the purpose of his second visit as:

. . . dir die Grillen zu verjagen. . . . (1534)

Later, in lines which are also suggested by Longfellow's rhythm in the corresponding passage (only partly quoted), Mephistopheles makes his offer:

Doch willst du, mit mir vereint,
 Deine Schritte durch's Leben nehmen,
 So will ich mich gern bequemen
 Dein zu sein, auf der Stelle.
 Ich bin dein Geselle
 Und, mach' ich dir's recht,
 Bin ich dein Diener, bin dein Knecht! (1642-48)

In both plays occurs the ironical question about the reward expected.⁴¹ Prince Henry says:

For this you came!
 Ah, how can I ever hope to requite
 This honor from one so erudite?⁴²

Faust asks:

Und was soll ich dagegen dir erfüllen? (1649)

Compare the following replies:

Lucifer:

The honor is mine, or will be when
 I have cured your disease.

Mephistopheles:

Dazu hast du noch eine lange Frist. (1650)

The Prince refuses to try Lucifer's "wonderful Catholicon," protesting:

My faith is utterly gone. . . . 43

Note Faust's reaction to the Easter anthem:

Die Botschaft hör' ich wohl, allein mir fehlt der Glaube;
 . . . (765)

Hearing that Lucifer is an "adept," Henry acknowledges:

I am a reader of your books,
 A lover of that mystic lore! 44

Faust explains:

Drum hab' ich mich der Magie ergeben,
 Ob mir durch Geistes Kraft und Mund
 Nicht manch Geheimniss würde kund; . . . (377-79)

Some commentators⁴⁵ connect the lines

The secret and the mystery
 Have baffled and eluded me,
 Unseen the grand result remains!

with those of Faust:

Welch Schauspiel! aber ach! ein Schauspiel nur!
 Wo fass' ich dich, unendliche Natur? (454 f.)

Likewise, we may associate the following words of Henry:

With such a piercing glance it⁴⁶ looks
 Into great Nature's open eye,
 And sees within it trembling lie
 The portrait of the Deity!

with the speech of the Erdegeist, as he characterizes himself:

Ein wechselnd Weben,
 Ein glühend Leben,
 So schaff' ich am sausenenden Webstuhl der Zeit,

Und wirke der Gottheit lebendiges Kleid. . (506-509)

The flask that Lucifer offers to the Prince reminds us of
Faust's vial and of the witch's potion, for it

Contains the wonderful quintessence,
The perfect flower and efflorescence,
Of all the knowledge man can ask!⁴⁷

Faust apostrophizes the little bottle in these terms:

In dir verehr' ich Menschenwitz und Kunst.
Du Inbegriff der holden Schlummersäfte,
Du Auszug aller tödtlich feinen Kräfte. . . .⁴⁸ (692-94)

As Prince Henry holds the vessel against the light, he exclaims:

How limpid, pure, and crystalline. . . !

and later:

Into this crystal goblet pour
So much as safely I may drink.⁴⁹

On the point of drinking, Faust addresses the cup as follows:

Nun komm herab, krystallne reine Schale! (720)

When Henry compares the liquid to the Water of Life, Lucifer
assures him:

It is! It assuages every pain. . . .

A like effect is attributed by Faust to his potion:

Ich sehe dich, es wird der Schmerz gelindert, . . .
(696)

Lucifer, who further claims that it

Cures all disease, and gives again
To age the swift delights of youth,

now pours a gobletful for the Prince, with the advice:

Let not the quantity alarm you;

You may drink all; it will not harm you.

Mephistopheles thus urges the witch, whose concoction is intended for Faust's physical rejuvenation:

Gib deinen Trank herbei, und fülle
Die Schale rasch bis an den Rand hinan;
Denn meinem Freund wird dieser Trunk nicht schaden
. . . . (2578-80)

Then to Faust:

Nur frisch hinunter! Immer zu!
Es wird dir gleich das Herz erfreuen. (2583 f.)

Holding the goblet, Prince Henry likens himself to one standing "on the brink of a dark river," watching the flood and the dimming landscape. He continues to soliloquize:

And, ere he plunges, stops to think
Into what whirlpools he may sink;
One moment pauses, and no more,
Then madly plunges from the shore! ⁵⁰

In a parallel situation Faust also contemplates the fateful step:

Des Geistes Fluthstrom ebbet nach und nach.
In's hohe Meer werd' ich hinausgewiesen,
Die Spiegelfluth erglänzt zu meinen Füßen,
Zu neuen Ufern lockt ein neuer Tag. (698-701)

Feeling that "death is better than disease," the Prince resolves to drink, regardless of unknown dangers. We read:

Headlong into the mysteries
Of life and death I boldly leap. . . .

Nor does Faust tremble before the "dark cavern" with which Fancy is wont to torture itself; rather, he dares

Zu diesem Schritt sich heiter zu entschliessen
Und, wär'es mit Gefahr, in's Nichts dahin zu fließen.
(718 f.)

There is general agreement that Longfellow's song of the angel, hovering (with another Aeolian harp!) above Henry, owes

its existence to Goethe's Geisterchor.⁵¹ The Prince has taken the momentous drink; Faust has renounced his erstwhile ideals.

Angel:

Woe! Woe! eternal woe!
 Not only the whispered prayer
 Of love,
 But the imprecations of hate
 Reverberate
 Forever and forever through the air
 Above!
 This fearful curse
 Shakes the great universe!⁵²

Chorus of Spirits (to Faust):

Weh! weh!
 Du hast sie zerstört,
 Die schöne Welt,
 Mit mächtiger Faust;
 Sie stürzt, sie zerfällt!
 Ein Halbgott hat sie zerschlagen!
 Wir tragen
 Die Trümmern in's Nichts hinüber,
 Und klagen
 Über die verlorne Schöne. (1607-16)

As Henry raises the goblet to his lips, Lucifer, disappearing, gloats:

Drink! drink!
 And thy soul shall sink
 Down into the dark abyss. . . .⁵³

When Faust goes out to get ready for traveling, Mephisto jeers in like manner:

Verachte nur Vernunft und Wissenschaft, (1851)

 Lass nur in Blend- und Zauberwerken
 Dich von dem Lügengeist bestärken,
 So hab' ich dich schon unbedingt. . . . (1853-55)

Having drunk the potion, the Prince exults:

It is like a draught of fire!
 Through every vein
 I feel again
 The fever of youth, the soft desire.

The witch's fiery liquor makes Faust eager to behold the lovely form in the mirror again. Mephisto remarks, in an aside:

Du siehst, mit diesem Trank im Leibe,
 Bald Helenen in jedem Weibe. (2603 f.)

Henry's angel warns of the momentariness of his longed-for rest, adding:

With fiendish laughter,
 Hereafter,
 This false physician
 Will mock thee in thy perdition.⁵⁴

Concerning Faust's "new life," Mephisto predicts:

Er soll mir zappeln, starren, kleben,
 Und seiner Unersättlichkeit
 Soll Speis' und Trank vor gier'gen Lippen schweben;
 Er wird Erquickung sich umsonst erflehn. . . . (1862-65)

To the voice within his breast the Prince says:

Why entreat me, why upbraid me,
 When the steadfast tongues of truth
 And the flattering hopes of youth
 Have all deceived me and betrayed me?
 Give me, give me rest, oh rest!⁵⁵

Let us compare the attitude of Faust:

Ich bin zu alt, um nur zu spielen,
 Zu jung, um ohne Wunsch zu sein.
 Was kann die Welt mir wohl gewähren?
 Entbehren sollst du! sollst entbehren!
 Das ist der ewige Gesang, . . . (1546-50)

 Auch muss ich, wenn die Nacht sich niedersenkt,
 Mich ängstlich auf das Lager strecken;
 Auch da wird keine Rast geschenkt,

Mich werden wilde Träume schrecken. (1562-65)

Longfellow's verses,

Golden visions wave and hover,
Golden vapors, waters streaming,
Landscapes moving, changing, gleaming!
I am like a happy lover
Who illumines life with dreaming!⁵⁶

have been described as "a mere variant of Goethe's Einschläferung-
lied."⁵⁷ If we seek lines confirming this assumption, the follow-
ing may serve:

Himmlischer Söhne
Geistige Schöne,
Schwankende Beugung
Schwebet vorüber. (1457-60)
.
Und der Gewänder
Flatternde Bänder
Decken die Länder,
Decken die Laube,
Wo sich für's Leben (1463-67)
.
Liebende geben. (1469)
.
Und das Geflügel (1484)
.
Flieget den hellen
Inseln entgegen,
Die sich auf Wellen
Gauklend bewegen. (1487-90)

Finally, in each drama the end of the scene emphasizes the
transitoriness of such "golden visions," which, as the Angel tells
Henry,

Shall fade and pass,
And thou wilt find in thy heart again
Only the blight of pain . . . ,⁵⁸

and Faust, awaking, asks:

Bin ich denn abermals betrogen?
Verschwindet so der geisterreiche Drang,

Dass mir ein Traum den Teufel vorgelogen . . . ?
(1526-28)

In the "Courtyard of the Castle" the gatekeeper Hubert tells Walter the Minnesinger how the Prince was found in his tower room, "stretched on the floor, as if in a swoon."⁵⁹ Faust also is discovered unconscious in his study, whither Mephisto has brought him after the apparition of Helen.⁶⁰ Then follows Hubert's account of the burial ceremony for the leprous Henry in Saint Rochus, i.e., the Rochuskapelle at Bingen, known to Longfellow from visits there and probably likewise through Goethe's autobiographical sketch Sankt-Rochusfest zu Bingen.⁶¹

As evening falls, Walter leans over the parapet and sings:

The day is done; and slowly from the scene
The stooping sun up-gathers his spent shafts,
And puts them back into his golden quiver!
Below me in the valley, deep and green
As goblets are, from which in thirsty draughts
We drink its wine, the swift and mantling river
Flows on triumphant through these lovely regions,
Etched with the shadows of its sombre margin
And, soft, reflected clouds of gold and argent!
Yes, there it flows, forever, broad and still, . . . ⁶²

During his Easter walk with Wagner Faust declaims, in the same rhythm:

Betrachte wie in Abendsonne-Gruth
Die grünumgebenen Hütten schimmern.
Sie rückt und weicht, der Tag ist überlebt,
Dort eilt sie hin und fördert neues Leben.
O dass kein Flügel mich vom Boden hebt,
Ihr nach und immer nach zu streben!
Ich sah' im ewigen Abendstrahl
Die stille Welt zu meinen Füßen,
Entzündet alle Höhen, beruhigt jedes Thal,
Den Silberbach in goldne Ströme fließen. (1070-79)

Now the setting changes to a farm in the Odenwald. In a garden scene, while the Prince reads, Elsie gathers flowers and brings them to him, saying that some are for the Virgin and Saint Cecilia. We are reminded that Gretchen also gathers flowers: first, in a joyful hour with Faust in the garden, to test his love ("Er liebt mich, liebt mich nicht," etc.); then, in sorrow, as a floral offering to the image of the Virgin. Henry compares Elsie to the angel "that

brought the immortal roses to Saint Cecilia's bridal chamber." To her protest that her flowers will fade, he replies:

Themselves will fade,
But not their memory.
And memory has the power
To re-create them from the dust. ⁶³

Faust, who repeatedly calls Gretchen "angel" in the First Garden Scene, also emphasizes the element of eternity; he assures her at the end of her flower game:

Ja, mein Kind! Lass dieses Blumenwort
Dir Götterausspruch sein. Er liebt dich! (3184 f.)

The rapture of their love, he goes on to say, must be

Ewig! -- Ihr Ende würde Verzweiflung sein.
Nein, kein Ende! Kein Ende! (3193 f.)

Elsie relates the legend of Christ and the Sultan's daughter--the tale of a devotion as undying as that in Gretchen's song of the King in Thule. Prince Henry asks whether she too would have followed the "Master of the Flowers" to His Father's garden. When she answers, "Yes, very gladly," he says the Celestial Bridegroom will come for her and place, not His crown of thorns, but a crown of roses upon her forehead. Then:

In thy bridal chamber,
Like Saint Cecilia,
Thou shalt hear sweet music,
And breathe the fragrance
Of flowers immortal!
Go now and place these flowers
Before her picture. ⁶⁴

Compare the stage direction in Faust introducing the scene "Zwinger" (Werke, XIV, 182):

In der Mauerhöhle ein Andachtsbild der Mater dolorosa,
Blumenkrüge davor.
Gretchen steckt frische Blumen in die Krüge.

Although the immediate reference in Longfellow's lines is to a saint's legend, there is, beside the similarity of the flower motif, the prediction of a blessed consummation for Elsie like that of

Gretchen in the last act of Faust II (12069-75, 12084-95). To each heroine it is given to rise to those "higher spheres" of which the Mater gloriosa speaks (12094), leading her lover toward eventual salvation.

The scene "A Room in the Farm-House" discloses no further likeness to Faust than that Elsie, like Gretchen, enters bearing a lamp.⁶⁵ More significant is her subsequent discourse in the chamber of her parents--shorter than the medieval sermon of the maid in Hartmann's Der arme Heinrich--containing a passage where she avers that she does understand death, having witnessed her sister's passing:

I saw our little Gertrude die;
She left off breathing, and no more
I smoothed the pillow beneath her head.
She was more beautiful than before.⁶⁶

Gretchen tells Faust:

Mein Schwesterchen ist todt.
Ich hatte mit dem Kind wohl meine liebe Noth;
Doch übermähm' ich gern noch einmal alle Plage,
So lieb war mir das Kind. (3121-24)

At the village church the priest has just heard confession from a woman. She departs with his blessing, but he feels oppressed with a sense of inadequacy at the thought of

So many feet, that, day by day,
Still wander from thy fold astray!
Unless thou fill me with thy light,
I cannot lead thy flock aright; . . .⁶⁷

Faust in his opening monologue utters words of similar import:

Bilde mir nicht ein was Rechts zu wissen,
Bilde mir nicht ein ich könnte was lehren
Die Menschen zu bessern und zu bekehren. (371-73)

Lucifer's entering the church in priestly guise has been likened to Mephisto's playing professor in Faust's academic robes,⁶⁸ and his "Black Pater-noster" compared to the "Hexen-Einmal-Eins."⁶⁹ Another correspondence is claimed for the comments of Lucifer as he looks around the church and those of Faust when, returning from a flight of fancy, he is startled by his surroundings.⁷⁰ To quote Longfellow:

What a darksome and dismal place!
 I wonder that any man has the face
 To call such a hole the House of the Lord,
 And the Gate of Heaven--yet such is the word.
 Ceiling, and walls, and windows old,
 Covered with cobwebs, blackened with mould;
 Dust on the pulpit, dust on the stairs . . .
 Dust on the benches, and stalls, and chairs! ⁷¹

And Goethe:

Weh! steck' ich in dem Kerker noch?
 Verfluchtes, dumpfes Mauerloch,
 Wo selbst das liebe Himmelslicht
 Trüb durch gemahlte Scheiben bricht!
 Beschränkt von diesem Bücherhauf,
 Den Würme nagen, Staub bedeckt,
 Den, bis an's hohe Gewölb' hinauf,
 Ein angeraucht Papier umsteckt; . . . (398-405)

Seating himself in the confessional, Lucifer marvels

How a priest can sit here so sedately,
 Reading, the whole year out and in,
 Naught but the catalogue of sin,
 And still keep any faith whatever
 In human virtue! Never! never! ⁷²

This passage, in which he further states that he cannot repeat "a thousandth part of the horrors and crimes and sins and woes," is regarded as reminiscent of Mephisto's sarcastic words to the Lord about "the little god of the world": ⁷³

Ein wenig besser würd' er leben,
 Hätt'st du ihm nicht den Schein des Himmelslichts gegeben;
 Er nennt's Vernunft und braucht's allein,
 Nur thierischer als jedes Thier zu sein. (283-86)

When Henry tells Lucifer that he is still possessed by the same passion, that "this dreadful purpose" presses onward "with irresistible stress," the false priest replies:

Alas! we are but eddies of dust,
 Uplifted by the blast, and whirled
 Along the highway of the world
 A moment only, then to fall

Back to a common level all,
At the subsiding of the gust!⁷⁴

Mephistopheles continues his characterization of Man in a comparable vein:

Er scheint mir, mit Verlaub von Ew. Gnaden,
Wie eine der langbeinigen Cicaden,
Die immer fliegt und fliegend springt
Und gleich im Gras ihr altes Liedchen singt; . . .
(287-90)

Later, to Faust, who is ready to despair if he cannot win the "crown of humanity" toward which all his senses yearn, Mephisto gives the following answer:

Du bist am Ende--was du bist.
Setz' dir Perrücken auf von Millionen Locken,
Setz' deinen Fuss auf ellenhohe Socken,
Du bleibst doch immer was du bist.(1806-1809)

Lucifer, still posing as the Prince's confessor, tries to soothe his qualms of conscience about accepting Elsie's sacrifice:

She is a peasant. In her veins
Flows common and plebeian blood;
.⁷⁵
But thine is precious; . . .

This is like the cynicism of Mephistopheles at Faust's raving over Gretchen's plight (Werke, XIV, 225, 18):

Sie ist die Erste nicht.

Assuming on the strength of such parallels that Goethe's "Son of Chaos" is the prototype of Longfellow's Lucifer, it is difficult to accept Odell Shepard's view that the American poet "softens and sentimentalizes the great mediaeval figure of the Devil out of all recognition."⁷⁶ Such a diligent student of Faust could hardly be expected to retain the horns and hoofs to which the Middle Ages subscribed.

Following his acceptance of her offer Henry and Elsie, like Faust and Gretchen, are again "in the garden." Attention may be called to the similar speeches at the beginning of the scenes. Compare Longfellow's words:

Elsie. I have one thing to ask of you.

Prince Henry. What is it?
It is already granted. ⁷⁷

with Goethe's:

Gretchen. Versprich mir, Heinrich!

Faust. Was ich kann! (3415)

The Prince's "promise" is that on the way to Salerno he will not try to dissuade Elsie from her purpose of dying for his temporal and her own eternal salvation. His attempts at evasion are no more successful than those of Faust. Addressing her who intends to save him, Henry exclaims:

O pure in heart! from thy sweet dust shall grow
Lilies, upon whose petals will be written
"Ave Maria" in characters of gold! ⁷⁸

In answer to Mephisto's chiding remark about Gretchen's "catechizing" of her lover, Faust tells him that he, a "monster," does not perceive

Wie diese treue liebe Seele
Von ihrem Glauben voll,
Der ganz allein
Ihr selig machend ist, sich heilig quäle,
Dass sie den liebsten Mann verloren halten soll.
(3529-33)

In Strassburg, Prince Henry, "wrapped in a cloak" and wandering alone on a street after dark, reflects on the stillness of the night and the peacefulness of the slumbering town, in contrast to himself:

Sleepless and restless, I alone,
In the dusk and damp of these walls of stone,
Wander and weep in my remorse! ⁷⁹

And later:

Lo! with what depth of blackness thrown
Against the clouds, far up the skies
The walls of the cathedral rise. . . . ⁸⁰

Faust on his nocturnal walk to Gretchen's door, where he is destined to slay Valentine, gives voice to the following:

Wie von dem Fenster dort der Sacristei
Aufwärts der Schein des ew'gen Lämpchens flämmert
Und schwach und schwächer seitwärts dämmert,
Und Finsterniss drängt ringsum bei!
So sieht's in meinem Busen nächtig. (3650-54)

In the same scene the Prince, upon hearing the crier of the dead calling on all sleepers to wake and pray for the departed, asks:

Why for the dead, who are at rest?
Pray for the living, in whose breast
The struggle between right and wrong
Is raging terrible and strong,
As when good angels war with devils!⁸¹

Here is a double echo of Faust: first, the conflict of two souls--

Zwei Seelen wohnen, ach! in meiner Brust--; (1112)

second, the fight between Mephisto's minions and the angelic hosts.

As they cross the cathedral square, Henry and Elsie behold a festive Easter crowd reminiscent of the one that Faust and Wagner encounter. The Prince thus describes the spectacle:

This is the day, when from the dead
Our Lord arose; . . .
.
And, mindful that the day is come,
On all the hearths in Christendom
The fires are quenched, to be again
Rekindled from the sun, that high
Is dancing in the cloudless sky.
The churches are all decked with flowers,
The salutations among men
Are but the Angel's words divine,
"Christ is arisen!" and the bells
Catch the glad murmur, as it swells,
And chant together in their towers.
All hearts are glad; and free from care
The faces of the people shine.
See what a crowd is in the square,
Gayly and gallantly arrayed!⁸²

Having sung of Winter's withdrawal before the sun, which "tolerates no white," Faust tells Wagner:

Kehre dich um, von diesen Höhen
 Nach der Stadt zurück zu sehen.
 Aus dem hohlen finstern Thor
 Dringt ein buntes Gewimmel hervor.
 Jeder sonnt sich heute so gern.
 Sie feiern die Auferstehung des Herrn,
 Denn sie sind selber auferstanden,

 Aus der Strassen quetschender Enge,
 Aus der Kirchen ehwürdiger Nacht
 Sind sie alle an's Licht gebracht.
 Sieh nur, sieh! wie behend sich die Menge
 Durch die Gärten und Felder zerschlägt; . . . (916-22;
 926-30)

Elsie's comment:

What a gay pageant! What bright dresses!
 It looks like a flower-besprinkled meadow.⁸³

was long since associated with Faust's observation of the sun's efforts to produce color:

Alles will sie mit Farben beleben;
 Doch an Blumen fehlt's im Revier,
 Sie nimmt geputzte Menschen dafür. (913-15)

Friar Cuthbert opens his sermon to the crowd on the square with a bit of comedy,⁸⁴ thereby calling to mind Wagner's remark:

Ich hab' es öfters rühmen hören,
 Ein Komödiant könnt' einen Pfarrer lehren. (526 f.)

and Faust's reply:

Ja, wenn der Pfarrer ein Komödiant ist,
 Wie das denn wohl zu Zeiten kommen mag. (528 f.)

Longfellow, who admired the "Dom" scene in Faust,⁸⁵ also wrote one, "In the Cathedral," for The Golden Legend. There is no further correspondence; the travelers are engaged in sight-seeing. Nevertheless, Elsie's enraptured praise:

How very grand it is and wonderful!
 Never have I beheld a church so splendid!
 Such columns, and such arches, and such windows,

 Who built it?

and her companion's answer:

A great master of his craft,
 Erwin von Steinbach; but not he alone,
 For many generations labored with him.⁸⁶

both reflect Longfellow's acquaintance with Goethe's encomium of the Strassburg Cathedral and its renowned German architect in the early essay Von deutscher Baukunst⁸⁷ and in Dichtung und Wahrheit.⁸⁸

Longfellow's interlude The Nativity contains a panorama on the order of Goethe's Prolog im Himmel, "The Angels of the Seven Planets." For example, Raphael sings:

I am the Angel of the Sun,
 Whose flaming wheels began to run
 When God's almighty breath
 Said to the darkness and the Night,
 Let there be light! and there was light!⁸⁹

The same Archangel begins Goethe's prefatory poem with the lines:

Die Sonne tönt nach alter Weise
 In Brudersphären Wettgesang,
 Und ihre vorgeschriebne Reise
 Vollendet sie mit Donnergang. (243-46)

Gabriel then speaks of light and dark:

Es wechselt Paradieses-Helle
 Mit tiefer, schauervoller Nacht. . . . (253 f.)

Other passages seem likewise suggestive of the Prolog. Michael, whose "sphere" is the Planet Mercury, sings of his approach:

And with celestial ardor swift. . . .⁹⁰

Compare Gabriel's opening verse in Faust:

Und schnell und unbegreiflich schnelle. . . . (251)

Uriel tells us that his songs are of

The march and battle of man's life,
And for the suffering and the strife,
I give him Fortitude!⁹¹

These thoughts appear related to such lines as:

Es irrt der Mensch so lang er strebt. (317)

and:

Ein guter Mensch in seinem dunklen Drange
Ist sich des rechten Weges wohl bewusst. (328 f.)

Orifel, coming from the "Saturnian endless space," declares himself

The Angel of the uttermost
Of all the shining, heavenly host, . . . 92

Goethe's stage direction announces "die himmlischen Heerschaaren," and later the Lord addresses these "heavenly hosts" with the words:

Doch ihr, die echten Göttersöhne,
Erfreut euch der lebendig reichen Schöne! (344 f.)

On the road to Hirschau, Elsie sings of the highway to the city,

. . . impatiently bearing
Tidings of human joy and disaster, of love and of hate,
and of doing and daring!⁹³

The Prince then compares human life to a "wild Aeolian harp"--the third use of that figure--manifold in its strains of joyousness, adding:

But under them all there runs a loud perpetual wail,
as of souls in pain.⁹⁴

Their reflections on

Was der ganzen Menschheit zugetheilt ist, . . . (1770)

Among general likenesses discernible in a juxtaposition of "The Refectory" and "Auerbachs Keller"¹⁰⁰ is a drinking party, although Longfellow depicts a jollification of monks instead of student toppers. In place of Mephistopheles, Lucifer appears disguised as a friar. Boisterous songs are sung by the brothers, as by Goethe's revelers. Inquiries about the identity of the sarcastic stranger draw impudently witty replies. Allusions to Frenchmen and their wines to catching the Devil by his nose and to a poisoning inevitably recall Auerbach's rollicking guests. Friar Siebald and the student Siebel have names so much alike that chance resemblance seems hardly probable. Like Frosch himself, Friar Paul opens the scene with an attempt to arouse his companions to greater joviality. As the commotion waxes, Friar Cuthbert shouts:

What an infernal racket and riot!
Can you not drink your wine in quiet?¹⁰¹

Seeing, however, that his confreres are "in the mood," he tells them:

To give your noisy humors vent,
Sing and howl to your heart's content!¹⁰²

Now consider Siebel's admonition when Frosch and Brander are contending:

Zur Thür hinaus wer sich entzweit!
Mit offner Brust singt Runda, sauft und schreit!(2081 f.)

In fact, the monks sing in chorus, just as the student revelers do.

Lucifer's presence excites the same sort of curiosity as the sudden appearance of Mephisto with Faust at Auerbach's. Friar Paul opines:

He's a stranger. You had better ask his name,
And where he is going, and whence he came.¹⁰³

Brander gauges the two newcomers as follows:

Die kommen eben von der Reise,
Man sieht's an ihrer wunderlichen Weise; . . . (2168 f.)

Lucifer is described by Brother Paul as:

He who is sitting there,
With a rollicking,

Devil may care,
 Free and easy look and air,
 As if he were used to such feasting
 and frolicking. ¹⁰⁴

Of Faust and Mephisto, Frosch observes:

Sie scheinen mir aus einem edlen Haus,
 Sie sehen stolz und unzufrieden aus. (2177 f.)

Brander ventures the guess:

Marktschreier sind's gewiss, ich wette! (2179)

and, further on, Altmayer tells Mephistopheles:

Ihr scheint ein sehr verwöhnter Mann. (2188)

The monks succeed no better than the students in recognizing their visitor's real character, being equally worthy of Mephisto's remark to Faust:

Den Teufel spürt das Völkchen nie,
 Und wenn er sie bei'm Kragen hätte. (2181 f.)

In answer to Friar John's inquiry, Lucifer tells of the gay existence of the monks at his convent of St. Gildas de Rhuys,

Who with jovial din
 Gave themselves up to all kinds of sin! ¹⁰⁵

There, he relates, the hunting horn ousted the prayer bell, and trophies of the hunt took the place of saints' images. There, amid good cheer, with the pleasures of wine and illicit love,

What jolly, fat friars,
 Sitting round the great, roaring fires,
 Roaring louder than they. . . . ¹⁰⁶

Upon their entering Auerbach's Cellar, Mephisto explains to Faust:

Ich muss dich nun vor allen Dingen
 In lustige Gesellschaft bringen,
 Damit du siehst wie leicht sich's leben lässt.
 Dem Volke hier wird jeder Tag ein Fest. (2158-61)

Of himself and his comrade he declares to the company:

Wir kommen erst aus Spanien zurück,
Dem schönen Land des Weins und der Gesänge.
(2205 f.)

Thus Lucifer regales his hearers with a sensually alluring but deceptive picture of life at a French monastery. After the wine trick, Mephisto treats his now rebellious audience to a blissful vision of grapes in an entrancing landscape (2312-21). In each instance, greater debauchery is encouraged.

When Lucifer alludes to Abelard (whom he claims as his sometime abbot) and Heloise, Friar John interrupts him:

Stop here, if you please,
Till we drink to the fair Heloise.¹⁰⁷

All imbibe and shout:

Heloise! Heloise!¹⁰⁸

Frosch also seeks to toast a fair one, the former enamorata of Siebel, and sings snatches from a Tagelied (2101 f., 2105-2107)--therefore of clandestine love.

The carouse ends when the tattler Siebald is beaten by Friar Paul at the instigation of Lucifer, who then apparently vanishes (there is no further stage direction). Hence he leaves the monks in confusion, to confront the wrathful abbot¹⁰⁹--a bewilderment like that in which Mephisto leaves the angry, drunken students as he disappears with Faust.

On the seaside terrace at Genoa, after Elsie's song beginning:

The night is calm and cloudless,

Prince Henry exclaims:

Angel of God! Thy finer sense perceives
Celestial and perpetual harmonies!¹¹⁰

Here once again is an instance of the excessively used term "angel"--likewise so often applied by Faust to Gretchen. Then of himself the Prince says:

But I hear discord only and despair,
And whispers as of demons in the air!¹¹¹

This is a second variation of Faust's inner conflict--of "two souls" within his breast--as well as another allusion to "Geister in der Luft."

The traveling scholastic, affixing his theses to the gate of the College of Salerno,¹¹² introduces a scene with features suggestive of both the First and Second parts of Faust. It is as a fahrender Scolast that Mephistopheles assumes human shape in Faust's study. When the scholar, having defied all comers to disprove his arguments, moves on, two doctors engaged in disputation and followed by pupils come in. One of them, Doctor Serafino, reverently quotes Doctor Seraphic, generally acknowledged to be the literary progeny of Pater Seraphicus in Faust II. Another common possession of commentators is the relation of the second scholar's answer to the question of what he thinks of Salerno:

To tell the truth, I arrived so lately,
I hardly yet have had time to discern. ¹¹³

to that of the student who tells Mephisto:

Ich bin allhier erst kurze Zeit, . . . (1868)

When the new arrival at Salerno then asks what studies he should pursue, he obtains the information:

The first three years of the college course
Are given to Logic alone, as the source
Of all that is noble, and wise, and true. ¹¹⁴

Mephisto advises the student:

Mein theurer Freund, ich rath' euch drum
Zuerst Collegium Logicum.
Da wird der Geist euch wohl dressirt, . . .
(1910-12')

Longfellow's scholar marvels that logic plays such a role in medical school, but his companion assures him:

Oh yes!
For none but a clever dialectician
Can hope to become a great physician;
.
Logic makes an important part
Of the mystery of the healing art;
For without it how could you hope to show

That nobody knows so much as you know? ¹¹⁵

Goethe's student receives this counsel:

Im Ganzen--haltet euch an Worte!
Dann geht ihr durch die sichere Pforte
Zum Tempel der Gewissheit ein. (1990-92)

And further:

An Kühnheit wird's euch auch nicht fehlen,
Und wenn ihr euch nur selbst vertraut,
Vertrauen euch die andern Seelen. (2020-22)

After their exit Lucifer enters, dressed, like Mephisto, as a doctor, and mocks the "great School of Salerno," whose scholars are ever vying with one another. Of the place itself he remarks:

And the buildings have an aspect lugubrious,
That inspires a feeling of awe and terror
Into the heart of the beholder,
And befits such an ancient homestead of error,
Where the old falsehoods moulder and smoulder,
And yearly by many hundred hands
Are carried away in the zeal of youth,
And sown like tares in the field of truth, . . . 116

When, in Faust II, the once unassuming student revisits the university, he expresses these thoughts:

Diese Mauern, diese Wände
Neigen, senken sich zum Ende
Und wenn wir nicht bald entweichen,
Wird uns Fall und Sturz erreichen.
.
Doch was soll ich heut' erfahren!
War's nicht hier, vor so viel Jahren
.
Wo ich diesen Bärtigen traute
Mich an ihrem Schnack erbaute?
Aus den alten Bücherkrusten
Logen sie mir was sie wussten, . . . (6695-6708)

The phrase "homestead of error" suggests Faust's words to Wagner reiterating his despair of obtaining useful knowledge (371-73) and felicitating anyone able

Aus diesem Meer des Irrthums aufzutauchen. (1065)

Several passages already cited seem to indicate Longfellow's fondness for the scene "Vor dem Thor," in which the above line occurs.

As Elsie goes into the operating-room with the supposed physician, Friar Angelo (in reality Lucifer), he thrusts the Prince back and closes the door. Thereupon Henry, suddenly realizing his selfish guilt, cries out:

Gone! and the light of all my life gone with her!
A sudden darkness falls upon the world!
Oh, what a vile and abject thing am I,
That purchase length of days at such a cost!
Not by her death alone, but by the death
Of all that's good and noble in me! ¹¹⁷

. . .
[Stage direction] Struggles at the door, but cannot open it.
. . . Unbar the door!

. . .
It shall not be too late!
[Stage direction] They burst the door open and rush in.

Does this not recall Faust's attempt to rescue Gretchen? Standing before the door of her prison, he utters the oft-quoted words:

Mich fasst ein längst entwohnter Schauer,
Der Menschheit ganzer Jammer fasst mich an.
Hier wohnt sie hinter dieser feuchten Mauer,
Und ihr Verbrechen war ein guter Wahn!
Du zauderst zu ihr zu gehen! (4405-4409)

. . .
[Stage direction] Er ergreift das Schloss.

"Ein guter Wahn" applies as well to Elsie as to Gretchen. Indeed, Henry shouts to his attendants:

Why did you not lay hold upon her, and keep her
From self-destruction? ¹¹⁸

In the Epilogue the Recording Angel of Good Deeds, ascending, extols such "self-forgetfulness" as Elsie has manifested, which shall

. . . through all ages
Burn and shine,
With soft effulgence!

O God! it is thy indulgence
 That fills the world with the bliss
 Of a good deed like this! ¹¹⁹

The companion angel, with the Book of Evil Deeds, sees the "terrible words" that almost became the Prince's record disappear, leaving a white space, whereupon the Recorder comments:

Down goes the sun!
 But the soul of one,
 Who by repentance
 Hath escaped the dreadful sentence,
 Shines bright below me as I look. ¹²⁰

This assurance of salvation attained by Prince Henry, an essentially good man, is surely not to be dissociated from another scene of angels, "soaring in the higher atmosphere" and singing of him whose immortal part they bear:

Gerettet ist das edle Glied
 Der Geisterwelt vom Bösen,
 "Wer immer strebend sich bemüht
 Den können wir erlösen." ¹²¹ (11934-37)

Finally, there is no gainsaying that in Henry's instance, too, die Liebe gar von oben plays a decisive part.

To conclude briefly, The Golden Legend, conceived and written during its author's period of most active interest in Faust, appears to exhibit a manifold relationship with the latter work, even though Hartmann's Der arme Heinrich furnished the plot and other sources contributed significant elements. While we cannot assume validity for all apparent parallels or resemblances, still they seem too numerous to be discounted or restricted to such brief mention as in earlier studies. More important than single correspondences is the impression that Longfellow's poem derives much of its afflatus--undeniable despite all shortcomings--from Goethe's Faust.

NOTES

1. "Journal" of November 27, 1839, quoted by Samuel Longfellow, Life of Henry Wadsworth Longfellow, with Extracts from His Journals and Correspondence (Boston: Houghton Mifflin Company, 1886-91), 3 vols. (i.e., vols. XII-XIV of the Works), I, 346 passim; hereinafter cited as Life.
2. Die Quellen zu Longfellow's Golden Legend (Dresden: B. G. Teubner, 1898); hereinafter cited as Münzner.
3. Les Sources de l'Œuvre de Henry Wadsworth Longfellow (Paris: Emile La Rose, 1913).
4. See Fraser's Magazine (London, 1830-69), April, 1853, pp. 381 f. The article, of anonymous authorship, is entitled "Longfellow."
5. Longfellow's Wechselbeziehungen zu der deutschen Literatur (Leipzig: Seele & Co., 1907); hereinafter cited as Campbell.
6. New Light on Longfellow, with Special Reference to His Relations to Germany (Boston: Houghton Mifflin Company, 1933); hereinafter cited as Hatfield.
7. Longfellow's Dichtungen (Freiburg: Herder, 1887), 168-91.
8. "Longfellow's Golden Legend and the Armer Heinrich Theme in Modern German Literature," Journal of English and Germanic Philology, XXV (1926), 173-92. See especially p. 176.
9. "Goethe and Longfellow," Germanic Review, VII (1932), 145-75; hereinafter cited as Long.
10. Young Longfellow 1807-43 (New York: The Macmillan Company, 1938).
11. Ibid., 227-38, 264-70, 272-81, 401-408 n. Cf. Willis A. Chamberlin, "Longfellow's Attitude toward Goethe," Modern Philology, XVI (1918), No. 2, pp. 9-20.
12. Hatfield, p. 167; cf. Long, p. 174.
13. The Works of Henry Wadsworth Longfellow ("Standard Library Edition" in 14 vols., XII-XIV, comprising the Life, Boston: Houghton Mifflin Company, 1886-91, VII, 227, 231; hereinafter cited as Works).
14. Works, VIII, 25-29, 91, 101, 102, 110, 122, 140, 236. J. P. Worden, Über Longfellow's Beziehungen zur deutschen Literatur (Halle: Hofbuchdruckerei von C. A. Kaemmerer, 1900), 7, lists eighteen references to Faust in Longfellow's poetry and prose.
15. Life, I, 208.
16. Cf. Long, p. 166; Hatfield, pp. 56 f.; also, Carl L. Johnson, Professor Longfellow of Harvard (Eugene, Oregon: University of Oregon Press, 1944), 86 f.
17. Long, p. 168.
18. Life, II, 209.
19. MS. lecture notes (June, 1838) in "Craigie House Papers," quoted by Long, p. 165; Thompson, Young Longfellow, 273.
20. Life, I, 345 f.
21. Ibid., 348.

22. See Horatio S. White, "Goethe in Amerika," Goethe-Jahrbuch, (Frankfurt am Main: Literarische Anstalt Rütten & Loening, 1880-1913), V (1884), 234.
23. Long, p. 168.
24. Cf. Long, p. 173. The second edition of The Poets and Poetry of Europe (1871) includes "The Death of Faust," translated by Taylor. Later Longfellow and Taylor were associated as members of the Goethe Club of New York, organized in 1874 (Long, pp. 171, 173).
25. Works, III, 195.
26. Cf. Oscar Thiergen, "Longfellows Beziehungen zur deutschen Literatur," Zeitschrift für den deutschen Unterricht (Leipzig: Verlag von B. G. Teubner, 1887-1919), VI (1892), 277.
27. Campbell, pp. 68 f.
28. Hatfield, p. 126.
29. Cf. Thomas Wentworth Higginson, Henry Wadsworth Longfellow (Boston: Houghton Mifflin Company, 1902), 238.
30. Goethes Werke, "Weimarer Ausgabe," 133 vols. (Weimar: Hermann Böhlau, 1887-1919), XIV, 57. All quotations are from this edition (first series, the literary works), and the spelling and punctuation are retained.
31. Works, V, 139 ff.
32. Cf. Münzner, p. 5; Campbell, p. 63; Hatfield, p. 122.
33. Works, V, 142 f.
34. Ibid.
35. For partial comparisons of these passages, see Münzner, pp. 5 f.; Hatfield, p. 123.
36. Lines 386 f. Longfellow quotes these lines--inaccurately--in a letter to Charles Sumner, Marienberg, September 17, 1842.
37. Line 719.
38. Works, V, 144.
39. Ibid. With Mephisto's self-characterization. compare the last lines of Longfellow's poem:

And since God suffers him to be,
 He, too, is God's minister,
 And labors for some good
 By us not understood! (Ibid., 292.)
40. Ibid., 145.
41. Cf. Campbell, pp. 63 f.
42. Works, V, 145.
43. Ibid., 147. Münzner (p. 7) relates Henry's words: "Purge with your nostrums and drugs infernal," to Faust, 1050: "So haben wir mit höllischen Latwergen. . . ."
44. Works, V, 148.
45. E.g., Campbell, p. 64; Hatfield, p. 122.
46. Namely, "that mystic lore."
47. Works, V, 148 f.
48. Cf. Münzner, p. 7.
49. Works, V, 149.
50. Ibid., 150. See also the Professor's speech in Hyperion, in Works, VIII, 101.
51. Campbell, p. 65; Hatfield, p. 128.
52. Works, V, 150.

53. Ibid.
54. Ibid., 151.
55. Ibid., 152. Cf. Thiergen, "Longfellows Beziehungen zur deutschen Literatur," loc. cit., 276.
56. Works, V, 152.
57. Hatfield, p. 123.
58. Works, V, 153.
59. Ibid., 155 f.
60. Werke, XV (1. Abt.), 90 (stage direction).
61. Ibid., XXXIV (1. Abt.), 1-45.
62. Works, V, 158.
63. Ibid., 163.
64. Ibid., 166. Cf. the Prince's referring to Italy as "the blessed Mary's land" and to her as "this example of all womanhood." Ibid., 265.
65. Ibid., 167.
66. Ibid., 174.
67. Ibid., 178.
68. Campbell, p. 67; Hatfield, p. 123.
69. Hatfield, p. 123.
70. Ibid.
71. Works, V, 180 f.
72. Ibid., 182.
73. Campbell, p. 67.
74. Works, V, 184.
75. Ibid., 186. See Thiergen, "Longfellows Beziehungen zur deutschen Literatur," loc. cit., 277.
76. Odell Shepard, Henry Wadsworth Longfellow. Representative Selections (New York: American Book Company, 1935), p. xxxi.
77. Works, V, 190.
78. Ibid., 191.
79. Ibid., 192.
80. Ibid., 193 f.
81. Ibid., 192 f.
82. Ibid., 198.
83. Ibid., 199.
84. Ibid., 199 f.
85. Long, p. 166. In Outre-Mer, in Works, VII, 231, Longfellow quotes, in translation, the first speech of the Evil Spirit.
86. Works, V, 202 f.
87. Werke, XXXVII, 139-51.
88. Ibid., XXVIII, 1 ff.
89. Works, V, 208.
90. Ibid., 209.
91. Ibid.
92. Ibid.
93. Ibid., 220.
94. Ibid.
95. Ibid.
96. See Hatfield, p. 57, for Longfellow's metrical translation of Faust's monologue in the scene "Wald und Höhle."
97. Works, V, 227.

98. Ibid., 230.
99. Compare the fancies of the Archbishop in the story "Stolzenfels" in Hyperion, in Works, VIII, 26 f.; also Mr. Churchill's walk in Kavanagh, ibid., 292.
100. Cf. Münzner, p. 29; Thiergen, "Longfellows Beziehungen zur deutschen Literatur," loc. cit., 277. Longfellow called this scene "one of the best, perhaps the very best." Long, p. 166.
101. Works, V, 237.
102. Ibid., 238.
103. Ibid.
104. Ibid.
105. Ibid., 240.
106. Ibid.
107. Ibid., 241.
108. Ibid., 242.
109. Ibid., 244 f.
110. Ibid., 268.
111. Ibid.
112. Ibid., 271 f.
113. Ibid., 273.
114. Ibid., 274.
115. Ibid.
116. Ibid., 276. In Hyperion, in Works, VIII, 110, the Baron recites a prose translation of Faust, 6794-6806 (i.e., the self-praise of the "Baccalaureus").
117. Works, V, 281. Cf. also Faust, 10066: "Und zieht das Beste meines Innern mit sich fort."
118. Works, V, 281.
119. Ibid., 290 f.
120. Ibid., 291.
121. Cf. Münzner, p. 34.

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